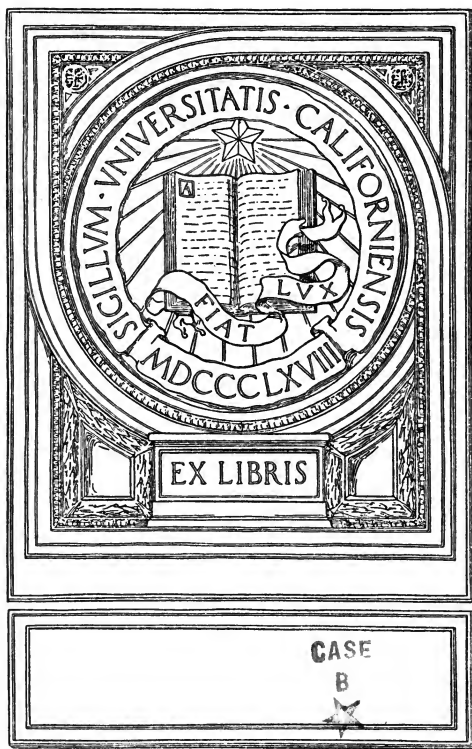


BIBLIOGRAPHY  
OF THE  
VALE PRESS.





*The Bancroft Library*

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0.00 net  
1.10

20.00



1896-1904

The Vale Fort

The Iron Mount

The Kings Fort

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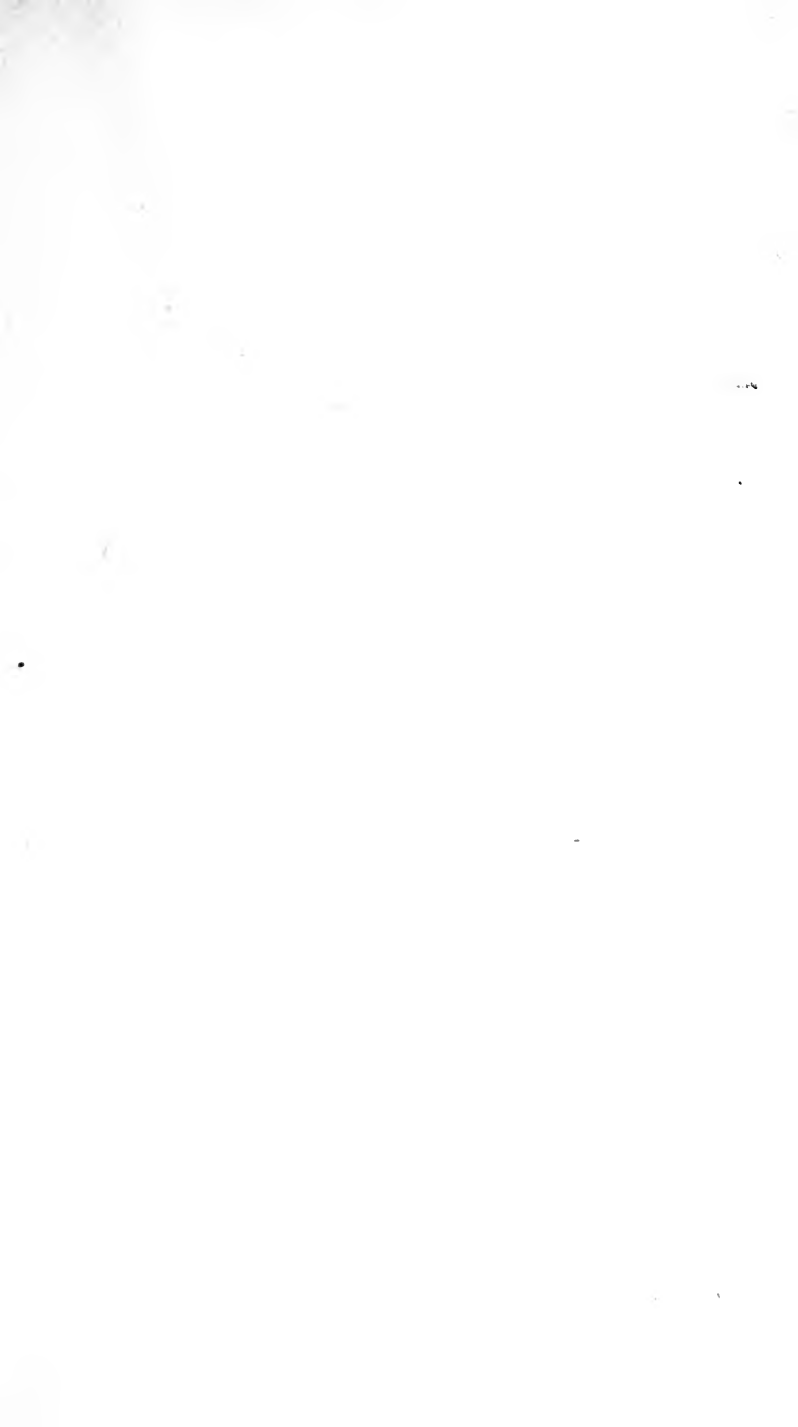
























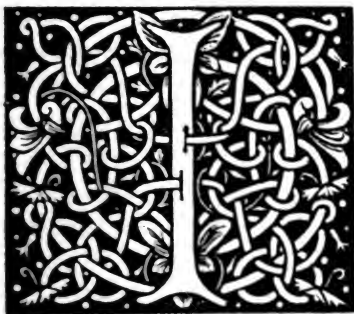
TO W. L. HACON.



A BIBLIOGRAPHY OF THE  
BOOKS ISSUED BY  
HACON & RICKETTS.

UNIV. OF  
CALIFORNIA





IT IS NOW  
SEVEN  
YEARS  
SINCE  
THE  
FIRST  
BOOK  
WAS

PUBLISHED BY HACON &  
RICKETTS. THREE SEPA-  
RATE FOUNTS HAVE  
BEEN DESIGNED AND IS-  
SUED BY THEM, THE VALE  
FOUNT, THE AVON  
FOUNT, AND THE KING'S  
FOUNT. AS IT IS UNDE-  
SIRABLE THAT THESE  
FOUNTS SHOULD DRIFT  
INTO OTHER HANDS  
THAN THEIR DESIGNERS'  
AND BECOME STALE BY  
UNTHINKING USE, IT  
HAS BEEN DECIDED TO  
DESTROY THE PUNCHES,  
MATRICES, AND TYPE

with the winding up of the firm which has used them. This bibliography, therefore, contains the three founts brought together for the first and last time. The punches and matrices are for the most part in the Thames, and on the completion of the last page of this pamphlet, the type becomes type metal again. Thus the conditions of the Vale Press are things of the past. I feel that, from the humble position of their maker, I have become part of their audience, a spectator who can applaud or blame, since the matter is at an end; my three founts have passed into the world of accomplished things, they are dead and therefore "respectable."

The demise of the press was announced some two years ago, it was to coincide with the completion of the Vale Shakespeare. My reason in making this announcement was due to the fact that the number of books which were suitable to the conditions of the firm had dwindled with time. One other fact influenced me in this decision, i.e., my original blocks and most of the electrotypes of the borders, initials and other decorations which had accumulated during the previous years, had been burnt at the printers'; thus a considerable mass of original wood-engraving became lost. I have calculated that the initials alone which have been used in the Vale books represent in engraving the labour of a year, exclusive of their design. The engraving of such borders as the "Briony" border



with its elaborate tendrils, which decorates the volumes of Chatterton, or the border to the Sonnets of Sidney, each represent the labour of three weeks or a month, these I was unprepared to replace; the loss of my little stock seemed almost irreparable.

I feel some embarrassment in again taking up the theme of beautiful printing, as I have said most that I have to say upon the subject in two pamphlets, "*De la Typographie et de l'Harmonie de la Page Imprimée*" etc., and in "*A Defence of the Revival in Printing.*" The first I wrote, with the assistance of my friend L. Pissarro, for a French publisher, the second was intended to refute some quite unimportant criticisms of my books, printed, and I think since restated in one or two reviews. I now regret the personal note of this latter pamphlet, that is, one or two unnecessary pieces of self-defence which take from the importance of the remarks I then made on the shaping of beautiful books. There was no need for any defence whatsoever.

There is an excellent reason for the use of decoration and of design in the building & decorating of books, a reason which is usually ignored by the detractors of the revival of fine printing. A certain amount of fine literature, owing to its quality of permanence, suggests for that reason the desirability of a beautiful and permanent form for it. The instinct to give beauty to things which are

destined to stay with us makes the savage decorate his hut and his hereditary hatchet. The civilised man, on his side, desires beauty in his public buildings, and in the past has desired it for his home and his books. I think this instinct for beauty might be allowed in books had there been no precedent for it; if the past had been without beautiful books, there would still be no reason against them, because beauty and art are desirable in themselves, merely because they are what they are—beauty and art.

It is by now, almost unnecessary to say, that the finer conditions of book building were realised for the first time in modern printing by William Morris in the Kelmscott Press; that previous efforts of his, and others, count merely as a tasteful use of material to hand, though these efforts deserve proportionate praise. Such early experiments were few enough and confined to England. I might add that abroad (even to-day), the idea of recasting and redesigning the composing elements that make a book has not been realised, and our neighbours continue to make their books interesting by the introduction of anything that seems commendable in itself, without the slightest regard for the intrinsic requirements of a book seen as a whole.

A Kelmscott book, and, if I may say so, a Vale book, is a living and corporate whole, the quality of beauty therein is all-pervading; it is not deco-

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rated as a modern house is decorated by the upholsterer and the picture dealer; it is conceived harmoniously and made beautifully like any other genuine work of art. Unity, harmony, such are the essentials of fine book building.

I think the following beautiful and suggestive definition of life is due to Libenitz, "A living organism is a harmonious compound of other living organisms"; this differentiates it from one which is not alive, in which the vital element is partial and not all-pervading. I do not know if this notion is true in fact or not, it is true in spirit if applied to the definition of a work of art, and we might say, "A work of art is a whole in which each portion is exquisite in itself yet co-ordinate." This would differentiate a Vale book, for instance, in which each part is the result of design, from the finest and most costly continental edition de luxe, in which portions may be admirable—the plates, the decoration for instance, whilst the book as a whole is casual, and a combination of common elements not exquisite in themselves, nor exquisitely related to one another. At each point such an edition de luxe may be better than its predecessors, but it is not essentially a fine book. It may be fine in the sense that a public exhibition of pictures may be good, but it is not so in the sense that a good picture is fine; the element of beauty and the co-ordination of parts has not been faced, and at some point or other it is lifeless and inert.

It is time to be quite explicit in this matter, the strong, original, and personal elements in the shaping of books began with W. Morris in the Kelmscott Press. The Vale books are a thing of the past; at the time they were made they combined a unique set of conditions which have been realised, more in intention than in fact, by W. Blake in his written and painted books which happen also to be printed, otherwise the comparison is inaccurate, for the questions of typography and decoration understood in a typographical way were not faced by him. Blake's improvisations in book building remain suggestive and stimulating, they leave most technical matters untouched, yet by their very originality and personality, they will serve to illustrate my definition, that a book (like any work of art) should be alive in its every part, an aggregate of living parts harmoniously controlled.

The novelty of a book, made during the recent revival, lies in the fact that it shows design in each portion of it, from type to paper, and from "build" to decoration. Therein lies the difference between a book so understood and any other modern book printed before 1891: therein lies their affinity with the grand volumes of the Italian and German presses.

The accusation I have heard brought against the Kelmscott books and my own, that they are imitations of old books, lies in the fact that they are

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gifted with a definite, not to say emphatic, sense of design if compared with current work, which is lacking in this quality. I assert, however, that these books are modern, they are so, since the combination of all the conditions which they fulfil have been accomplished for the first time in the history of printing. This last statement refers to the element of personal control which characterises the books of the revival. I would be allowed to point out that the invention of the type and the original woodcut pictures & decorations form an aggregate for which we will hardly find a precedent in the past. I also think that the control of the pagination and press-work has very rarely been due in the past to the supervision of the designer of the type and the rest. I grant that the result may be delightful only to their maker or author, that it may be merely rare and not beautiful. Yet I venture to think, that the ordered rendering, in art, of a strong conviction, is certainly a limb of that aggregate of stimulating elements we find in a thing which we call beautiful.

It is time that some one should point out the essential originality of the Kelmscott and, I would add, the Vale books. I have done so; the beauty of the result remains, I grant, a matter of individual opinion, a notion, perhaps merely a fashion.

I will now turn to analyse those elements of order controlling personal expression which have been observed in the Vale books.

The mere element of proportion between the body of the type and the margins is a necessary and easy element of order and beauty in a book. "The inner margin should be the narrowest, the top somewhat wider, the outside (fore-edge) wider still, and the bottom widest of all." This rule is one sanctioned by practice; where it exists inverted, as it does in Japanese and Persian books, the lower portion of the page, and with it the written or drawn matter, is liable to being soiled and damaged. This rule is of general application and should make sightly, or at any rate decent, a book not intended in the first place to be beautiful. The type should not be wantonly spaced as it is now currently done; not only does this lead to "rivers" of white in the body of the type, but the effect is spotty. Undue spacing of type has become easy to read merely through habit; it does not in itself lead to legibility, but the reverse; and, lastly, a gappy page of type does not become readily framed by its margins, and thereby show itself in delightful relation to them.

I think there is an obvious advantage in the type being finely and boldly designed. I have noticed that good paper and fine type are now advertised in publishers' circulars; the type, however, is not new, but merely newly described, it has taken unto itself the appellation beautiful, fine, legible, etc., to fulfil some new public demand.

It is well known, or should be well known, that

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the Roman letters we use currently were "crystal-  
lised" into their present shape by the early Italian  
printers in their attempt to hark back to the  
"pre-Gothic," i.e., the Carolingian minuscules,  
in which they recognised the survival of the old  
classical alphabet, and the roots or essential forms  
of the letters upon which the Gothic scribes had  
grafted their compressions and ornamental de-  
tails. ✓

We may well imagine that the men of the Renais-  
sance were insensible to the intrinsic beauty and  
force of the beautiful penmanship of the Gothic  
period; they were unable, however, quite to dis-  
card its influence; the Renaissance designer of  
lettering benefited indirectly by the survival of a  
certain "colour sense" in the use of the pen; at  
least it is the fashion to say so. To me, however,  
and in this I disagree with W. Morris, the charm  
of the early designers of Roman type, J. Spira and  
Jenson, for instance, lies in that sense of logic, bal-  
ance and control which characterised the Renais-  
sance itself, not to any unconscious survival of  
picturesque Gothic penmanship. The secret of  
success of the finest Renaissance founts lies in the  
fact that they contain the first personal and forcible  
revision of those letter forms by men who were  
passionately in earnest, in a period which was also  
passionately in earnest. What has been done since  
has been a modification of their work by less re-  
sponsible men. The root forms of our Roman

alphabet have been established, whatever may be our originality, we cannot deprive a capital B of one of its loops or it becomes a P; but these letter-forms to which we have grown accustomed may be recast by the light of reason, and with due regard to beauty and proportion, and so become comparable to the best efforts of the past which were accomplished with the like aim.

I would therefore urge that all attempts to remould our alphabet should be based on a study of the Carolingian minuscules, revised and recast. Consistency in form and a proper regard for the effect of the alphabet as a whole should be aimed at. The result, I dare venture, will differ from all current founts by this element of revision; a fount so recast would resemble the old founts in spirit, since this was the spirit in which they were designed.

The origin of our Roman alphabet dates from the penmanship of the 9th century. I think it departs from the uncial on which it is based by the wish to save time and space, and to secure convenience in reading. This led to the supplanting of the uncial forms by the half-uncial in the lower case, the capitals retaining the old uncial character.

Some of the innovations of the scribe which have led to the present forms of our letters were logical, convenient and slightly, others, in my opinion, grew out of the wish to secure rapidity in writing and to economise space; there is hesitation shown



in the shape of some of the small letters (a) for instance, which looks like the Greek alpha with a long scribe's stroke added, or else like a broken reduction of the capital A; the letter (f) loses its definite shape also to become a bar with a horizontal stroke; the small (t) is less a shape than a sort of scribe's shorthand sign; the letter (g) has, since the use of the half-uncial, remained a bastard form, unrelated by its shape, proportion and detail to those perpendicular and horizontal strokes, those circles and loops of one pattern which form the anatomy of four letters; the twiddle which does duty for tail, the small loop which does duty for body, are pirate forms, and it looks like a letter from a different alphabet. We owe these forms to the scribe; they are a sort of scribe's shorthand. Other innovations such as the letters with the up & down strokes, are not illogical or unsightly, these shorten the labour of the eye in scanning a word or line. In analysing the reasons which probably led to the development of minuscule from the half-uncial in the hands of the scribes, I would insist that the survival of the fittest has not been in each case the survival of the most beautiful, but only of the more expedient. With the mechanical regularity of printed type, many scribe's habits might have been dispensed with. They were retained, however, by the Renaissance printers for the saving of space, and also out of that instinctive regard for precedent which is in our nature.

In the "King's" fount I revised my Roman alphabet, returning to the half-uncial forms. I discarded four bastard or indefinite letters in favour of an earlier type of letter. I felt, however, so sceptical as to the probable appreciation of my venture that I used this fount only in three of the later books, and reduced the number of copies issued. I need hardly add that, like many a fond parent, I view my youngest fount with the greatest affection.

I have insisted upon my difference with William Morris upon the advantages of a practice in penmanship in the shaping of a fount; it is theoretical only, Jenson, for instance, was a silversmith, and, as I have stated in a previous pamphlet, a cut and stamped letter is no longer a written letter, it must show a comprehension of the arts employed in making it, and the revision by the punch-cutter who cuts it. In the shaping of its detail it must even be designed in anticipation of its effect as type, with a view to the avoidance of gaps, and the power of conveying to the eye when printed the impression of distinctness plus an indwelling element of rhythm. Each letter should be distinct, but parent also to the other.

One of the elements of the success of Jenson's famous fount lies precisely in this harmonious quality, in that it is admirable as type; though I dare venture that individual letters are not always equal in beauty of shape to the fount of John

Spira (whose design served probably as model) or even to other Italian founts.

Jenson has imparted a harmony (I had almost used the word monotony), to the proportion and ringing quality of his type; by the size and character of his "serifs" he has avoided the gaps that may exist between each letter viewed only by itself.

When comparing a new fount with an old one, the booklover should credit the old printer with the harmonious appearance of Latin and Italian against the more broken structure of our English words.

I have given my reason for the decoration of certain books: that they are unlike other books (undecorated books) lies precisely in the fact that they are decorated; that the decoration is in itself personal, and therefore subject to appreciation or depreciation.

It has been my privilege to print, during seven years, most, though not all the books I wished to print; and the future New Zealander, sitting on the ruins of London Bridge, may have left in his home specimen books of our wonderful literature in a rare and personal form, on paper which has become toned by time and use.

An original scheme to reissue in their original spelling all the English poets from Wyatt to Crayshaw, and from Vaughan to Shelley, exists only in part. I regret the final abandonment of this plan; it tended to introduce too many unfamiliar names

to a public which, seven years ago, seemed a little restive in the matter of innovation, a little restive in all matters of art, or shall we say too partial to the "status quo" which a German friend of mine describes as the last survival of an intellectual motive in the British mind.

The aim of the revival of fine printing is, I repeat, merely due to a wish to give a permanent and beautiful form to that portion of our literature which is secure of permanence. By a permanent form I do not mean merely sound as to paper and ink, etc.; I mean permanent in the sense that the work reflects that conscious aim towards beauty and order which are ever interesting elements in themselves.

To discover that a Vale book is unlike that class of book to which public and critic are accustomed, is not against it; a Vale book is made differently, and the hostile criticism I have met with has been, after all, of the character of most criticism, an invitation to a work to be unlike itself, the invitation to a unique thing to be like the general.

It gives me pleasure to record that a more generous spirit now prevails regarding the printing of books, and those early years when the circulation of a Vale edition was limited to thirty copies is a thing of the past.

I cannot refrain from some reference to the old accusation that the new founts are illegible. I would point out that to a modern German a roman

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fount is less legible than his cramped and bastard black letter. It is in this spirit that my bold roman fount shaped on a broad base and resting on solid serifs was accused of being "difficult to read." It would be ungracious in me not to mention the valuable assistance I have received in carrying through the series of books published by Hacon and Ricketts. My designs for the founts were executed with the brush, all were cut with intelligence by Mr. W. Prince. Three different kinds of paper have been used, distinguished by three different water-marks. The first water-mark is a monogram (V.P.); this was used in demy octavo and crown octavo books. A water-mark representing a mermaid was used for the edition of Shakespeare. The water-mark of the third paper represents a graver and two wreaths; this was used in the paper of thicker texture employed for the larger volumes. Since the fire at the Ballantyne Press all the half borders used in the Shakespeare and the foliated borders in the Tennyson, Sir Thomas Browne, & in "The Amber Witch" were admirably engraved by Mr. C. Keats. The borders on a black ground which occur in the plays by Michael Field were, however, engraved by me.

My books would not have achieved that measure of technical success in "build" and presswork had I not benefited by the untiring energy and the intelligent sympathy of Mr. Charles McCall and

of his son, C. Home McCall. It will remain known only to ourselves the tact and patience it has required to secure the success of a printed border, or even a mere page of type with an initial, not to mention those books with recurring woodcuts. It is hardly in my province to praise those friends to whom I owe the editing of difficult texts, I can here only thank them. In countless ways in the conduct of the press during seven years I have benefited by the assistance of my friend C. J. Holmes, an assistance to which I owe a great measure of success in matters in which I might have been at fault.

The following bibliographical list takes only into account the books issued by Hacon & Ricketts which I have supervised, not the first Vale books, "Daphnis and Chloe," and "Hero and Leander," or the "Dial," an occasional magazine. The books printed by my friend L. Pissarro have already formed the subject of a separate bibliography, their marked personal character places them apart from the books which owe their initiative solely to me.

Charles Ricketts.

A BIBLIOGRAPHICAL LIST OF THE VALE BOOKS IN THE VALE AND KING'S FOUNTS ISSUED BY HACON AND RICKETTS IN THE ORDER IN WHICH THEY WERE ISSUED.

THE EARLY POEMS OF JOHN MILTON. Reprinted from the Edition of mdcxlv. Edited by Charles Sturt. Vale type. Frontispiece, border, and initial letters, designed and cut on the wood by Charles Ricketts. Crown quarto. Three hundred and ten copies printed at thirty shillings. The Border was not used again, and the firm mark was afterwards recut.

EPICURUS, LEONTION AND TERNISSA. By Walter Savage Landor. Vale type. Border printed in red, designed and cut on the wood by Charles Ricketts. Crown octavo. Two hundred and ten copies printed at ten shillings and sixpence. Colophon printed in red.

THE POEMS OF SIR JOHN SUCKLING. A collection of all the authentic poetical pieces, not excepting the songs which form part of his plays. Edited by John Gray. The original spelling has been retained. Vale type. Border of Honeysuckle designed and engraved by Charles Ricketts. Demy octavo. Three hundred and ten copies printed at one guinea. Bound in a patterned paper designed by C. Ricketts.

SPIRITUAL POEMS. By John Gray. Vale type. Frontispiece border, containing symbols

of the passion, designed and engraved by Charles Ricketts. Crown octavo. Two hundred and ten copies printed at twelve shillings. The greater number of these poems are translations from a variety of authors covering the whole field of Christian Poetry.

THE PASSIONATE PILGRIM AND THE SONGS IN SHAKESPEARE'S PLAYS. Edited by T. S. Moore. The original spelling has been retained. Half border and woodcut designed and engraved by Charles Ricketts. Crown octavo. Three hundred and ten copies printed at ten shillings and sixpence.

THE NYMPHIDIA AND THE MUSES ELIZIUM. By Michael Drayton, Esquire. Edited by John Gray. Printed in the original spelling. With frontispiece, border, and initial letters designed and cut on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at one guinea. Bound in paper (mouse and nut) designed by Charles Ricketts.

FIFTY SONGS BY THOMAS CAMPION. Edited by John Gray. Printed in the original spelling. With border of violets designed and cut on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at fifteen shillings and sixpence. Bound in paper (the ship) designed by Charles Ricketts.

EMPEDOCLES ON ETNA. A dramatic



poem by Matthew Arnold. With border designed and cut on the wood by Charles Ricketts. Crown octavo. Two hundred and ten copies printed at ten shillings and sixpence. Border and colophon printed in red.

THE BOOK OF THEL, SONGS OF INNOCENCE AND SONGS OF EXPERIENCE. By W. BLAKE. With border, frontispiece and the three initials designed and engraved by Charles Ricketts. The border was first used in "Hero and Leander," the three initials illustrate the poems and do not recur again in the Vale books. Crown octavo. Two hundred and ten copies printed at twelve shillings and sixpence.

FAIR ROSAMUND. A play by Michael Field, reissued with revisions by the author. Printed in black and red. With border of roses designed and cut on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at twelve shillings and sixpence. The border was not used again. Bound in two papers (bird, arrow, and rose) designed by Charles Ricketts.

THE SACRED POEMS OF HENRY VAUGHAN (SILURIST). Being a selection, the original spelling being retained. Edited by Charles Ricketts. With a frontispiece and border and initials designed and engraved by him. Crown octavo. Two hundred and ten copies

printed at fifteen shillings. The border made of honeysuckle petals was not used again. Note the cruciform colophon.

**THE POEMS AND SONNETS OF HENRY CONSTABLE.** Edited from early editions and manuscripts by John Gray. With border of wild hop designed and engraved on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at twenty-one shillings. The wood block of the border was burnt; it does not recur again. Bound in a flowered paper designed by C. Ricketts.

**THE MARRIAGE OF CUPID AND PSYCHE.** Translated out of Latin by William Adlington. In the original spelling of the first edition. Printed in red and black, with the author's marginal notes, and decorated with six circular illustrations designed and engraved on the wood by Charles Ricketts. Two hundred and ten copies printed at twenty-five shillings. Two copies of this book were printed on vellum, one of which was destroyed in a fire at the binders'.

**SONNETS FROM THE PORTUGUESE.** By Elizabeth Barrett Browning. The title and the first page are ruled in red. Demy 16mo. The floral paragraph mark which appears in this book was engraved by C. Ricketts and electrotyped, not cast, hence its broken appearance in some copies. Three hundred copies printed at six shillings. Eight copies printed on vellum.

**THE SONNETS OF SIR PHILIP SIDNEY.** In the original spelling. With a border and initial letters designed and cut on the wood by Charles Ricketts. Printed in red and black. Two hundred and ten copies printed at twenty-one shillings. Eight copies on vellum. This book contains all the sonnets known to have been written by Sir Philip Sidney. The two initials which occur in this book had to be cut for it, as no other arrangement made possible the inclusion of the right number of lines inside the border; they were not used again. Bound in paper (pine-cone and leaf) designed by C. Ricketts.

**DE LA TYPOGRAPHIE ET DE L'HARMONIE DE LA PAGE IMPRIMEE**   
**WILLIAM MORRIS ET SON INFLUENCE SUR LES ARTS ET METIERS.**

Par Charles Ricketts et Lucien Pissarro. Demy octavo. Printed in red and black. Two hundred and fifty copies at ten shillings. Ten on vellum. Sold by Floury, Paris, and by Hacon and Ricketts, London. This book has a title-page, and the firm mark printed in red occurs on the first page with the voucher of the edition. The titles and first pages are ruled in red. The paragraph mark used in this book was designed by L. Pissarro, but engraved by me. This pamphlet was to have been printed by Pissarro, but owing to ill-health the first eight pages only  
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were set up by him. The flowered paper was designed by L. Pissarro.

**THE ROWLEY POEMS OF THOMAS CHATTERTON.** Edited by R. Steele. Two vols., demy octavo. In the original spelling. With border of wild briony designed and cut on the wood by Charles Ricketts. Two hundred and ten copies printed at thirty shillings. Eight copies printed on vellum. Bound in paper (bird and rose) designed by C. Ricketts.

**THE WORLD AT AUCTION.** A Play by Michael Field. Printed in red and black. With border, initial letters and decorations designed and cut on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at fifteen shillings. Two copies printed on vellum. This is the first book which contains half borders. The border used in this volume only is in the Renaissance taste. The paper used for the binding (the peacock) is designed by C. Ricketts.

**THE LYRICAL POEMS OF SHELLEY.** Printed in red and black with large initial and rubricated ruling. Demy 16mo. Two hundred and ten copies printed at seven shillings. Eight copies printed on vellum. The initial was cut for the volume.

**THE POEMS OF JOHN KEATS.** Two vols., demy octavo. Edited by C. J. Holmes. With borders and initial letters designed and cut on the wood by Charles Ricketts. Also a title-  
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page designed by Charles Ricketts and cut by Bernard Sleigh. Two hundred and ten copies printed. Eight copies printed on vellum. Two of the initials in this book appeared first in "Daphnis and Chloe." The others belong to two alphabets which perished in the fire at the Ballantyne Press, one of these alphabets was cut for this edition.

**THE BLESSED DAMOZEL.** By Dante Gabriel Rossetti. Reprinted from "The Germ." Decorated in red and black by Charles Ricketts. Demy 32mo, oblong. Three hundred and ten copies printed at six shillings. Ten on vellum. Bound with a figured paper (angels) designed by C. Ricketts.

**POETICAL SKETCHES.** By William Blake. With border, frontispiece and initial letters designed and engraved on the wood by C. Ricketts. Crown octavo. Two hundred and ten copies printed at twelve shillings and sixpence. Eight copies on vellum. The initials were designed for the book and do not occur again. The border is the same as in "The Book of Thel," &c.

**THE RIME OF THE ANCIENT MARINER.** By Coleridge. Printed in red and black. With border and initials designed and engraved by Charles Ricketts. Crown octavo. Two hundred and ten copies printed at ten shillings and sixpence. Ten copies on vellum. The border occurs in "Empedocles" where it is printed in red

This is the first book which contains a piece of Latin.

**HAND AND SOUL.** By D. G. Rossetti. Reprinted from "The Germ," with vine border designed and engraved by Charles Ricketts. Demy 32mo. Two hundred and ten copies printed at six shillings. Ten on vellum. The border was burnt at the printers'.

**A DEFENCE OF THE REVIVAL OF PRINTING.** By Charles Ricketts. With woodcut by him and border (used first in "Epicurus, Leontion and Ternissa") and a new firm mark designed and engraved by Charles Ricketts. Crown octavo. Two hundred and fifty copies printed at six shillings. Ten on vellum.

**DRAMATIC ROMANCES AND LYRICS.** By Robert Browning. With border and initials designed and cut on the wood by Charles Ricketts. Demy octavo. Two hundred and ten copies printed at twenty-one shillings. The bulk of the vellum edition was burnt in the fire at the Ballantyne Press. The surviving copies were bound & a flame-shaped tool added to the design of the bindings; one binding exists powdered with flames. The border was burnt and does not occur again.

**THE SONNETS OF SHAKESPEARE.** In the original spelling. Edited by T. S. Moore. Two title-pages. Small quarto. The border, used previously in "Empedocles," is surrounded by a

new outer border. The initial was cut for the page as well as three new paragraph marks, which do not occur again. Two hundred and ten copies printed at twenty-one shillings. The entire vellum edition was burnt at the printers'.

**THE CENTAUR AND THE BACCHANTE.** Translated from the French of Maurice de Guérin. Illustrated by five original woodcuts by T. Sturge Moore. Demy octavo. One hundred and fifty copies printed at twenty-one shillings. The original wood blocks of these exquisite and imaginative little designs were burnt at the printers'. The vellum edition was also destroyed.

**POEMS OF ALFRED TENNYSON.** Two vols. Demy octavo. With border of willow designed by Charles Ricketts and engraved by C. Keats. Three hundred and twenty copies printed. Price two guineas. Ten copies on vellum.

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#### ❖ NOTE.

A certain number of Catalogues of small shows have been printed from time to time in the Vale fount, for Messrs. Hacon and Ricketts and Mr. E. J. Van Wesselingh. These were, however, usually set up and printed in twenty-four hours and are not important.

#### ❖ BOOKS PUBLISHED BY HACON & RICKETTS IN THE AVON FOUNT.

The Avon fount was designed for the publication of the Shakespeare; it is a small pica, and differs in many essentials of its design from the

Vale fount and the King's fount; it is lighter in body, there being a greater difference in the thick and thin strokes; it is smaller in the serifs, and the letter O and all the kindred loop forms are more tilted than in the previous founts.

The volumes of the Shakespeare were edited throughout by my friend T. S. Moore. They are uniform in size, and in the design of the binding. Three separate borders have been used: one for the tragedies, the comedies, and the histories. The borders, the firm's device or voucher facing the first page of each play, and the two alphabets used for the title-pages, were cut on brass by Messrs. Knight and Cottrell; the half borders, of which there are twenty-eight in all, were most delicately engraved on the wood by Mr. C. Keats. The character of the decoration of these volumes was kept as light as possible to suit the fount and not to obtrude itself upon the reader of the plays. A device of a burning Phœnix in a palm, and the motto, "Valeo sed no vale dico," was used in the first volume of the series, i.e., "Hamlet." This had reference to the fire at the printers'. It was again used in the last volume of the series with the punning motto altered into "Valeo sed Vale dico."

The paper of the series is lighter than that used in the other volumes. The water-mark represents a mermaid. Three hundred and ten copies were printed of each volume. None on vellum.

The first volume of Shakespeare was published in April 1900. The volumes were issued monthly.

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was edited by T. Sturge Moore, and printed uni-  
form with the volumes of Shakespeare, the bor-  
der used being that of the Tragedies. It was  
printed for the benefit of the Society of Romantic  
Players. Three hundred and ten copies printed.  
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## CAPUT LXXXIII.

✠ In pinacothecam perveni, vario genere tabularum mirabilem: nam et Zeuxidos manus vidi, nondum vetustatis injuria victas; et Protogenis rudimenta, cum ipsius naturæ veritate certantia, non sine quodam horrore tractavi. Jam vero Apellis, quam Græci monochromon appellant, etiam adoravi. Tanta enim subtilitate extremitates imaginum erant ad similitudinem præcisæ, ut crederes etiam animorum esse picturam. Hinc aquila ferebat, cœlo sublimis, deum. Illinc candidus Hylas repellebat improbam Naïda. Dam-nabat Apollo noxias manus, lyramque resolutam modo nato flore honorabat. Inter quos etiam pictorum amantium vultus, tanquam in solitudine exclamavi: Ergo amor etiam deos tangit? Jupiter in cœlo suo non invenit quod eligeret, et, peccaturus in terris, nemini tamen injuriam fecit. Hylam Nympha prædata imperasset amoris suo, si venturum ad interdictum Herculem credidisset. Apollo pueri umbram revocavit in florem, et omnes fabulæ quoque habuerunt sine æmulo complexus. At ego in societatem recepi hospitem, Lycurgo crudeliorem. Ecce autem, ego dum cum ventis litigo, intravit pinacothecam senex canus, exercitati vultus, et qui videretur nescio quid magnum promittere; sed cultu non proinde speciosus, ut facile appareret eum ex hac nota litteratorum esse, quos odisse divites solent. Is ergo, ut ad latus constitit meum. Ego, inquit,

✦ THIS IS THE AVON FOUNT.



✠Ejusmodi fabulæ vibrabant, quum Trimalchio intravit, et, deterisa fronte, unguento manus lavit, spatioque minimo interposito: Ignoscite mihi (inquit), amici, multis jam diebus venter mihi non respondit: nec medici se inveniunt; profuit mihi tamen malicorium, et tæda ex aceto. Spero tamen jam ventrem pudorem sibi imponere; alioquin circa stomachum mihi sonat, putes taurum. Itaque, si quis vestrum voluerit suæ rei causa facere, non est quod illum pudeatur. Nemo nostrum solide natus est. Ego nullum puto tam magnum tormentum esse, quam continere. Hoc solum vetare ne Jovis potest. Rides, Fortunata! quæ soles me nocte desomnem facere. Nec tamen in triclinio ullum vetui facere quod se juvet: et medici vetant continere; vel, si quid plus venit, omnia foras parata sunt: aqua, lasanum, et cetera minutalia. Credite mihi, anathymiasis si in cerebrum it, in toto corpore fluctum facit. Multos scio sic periisse, dum nolunt sibi verum dicere. Gratias agimus liberalitati indulgentiæque ejus, et subinde castigamus crebris potiunculis risum. Nec adhuc sciebamus nos in medio lautitiarum, quod aiunt, clivo laborare. Nam commundatis ad symphoniam mensis, tres albi sues in triclinium adducti sunt, capistris et tintinnabulis culti, quorum unum bimum nomenclator esse dicebat, alterum trimum, tertium vero jam senem. Ego putabam, petauristarios intrasse, et porcos, sicut in circulis mos est, portenta aliqua facturos. Sed Trimalchio, exspectatione discussa: Quem, inquit, ex eis vultis in cœnam statim fieri? Gallum enim gallinaceum, phasianum, et ejusmodi nænias rustici faciunt: mei coci etiam vitulos, aeno coctos, solent facere. Continuoque cocum vocari jussit, et, non exspectata electione nostra, maximum natu jussit occidi; et clara voce: Ex quota decuria es? Quum ille, ex quadragesima, respondisset: Emititius, an, inquit, domi natus es? Neutrum, inquit cocus, sed testamento Pansæ tibi relictus sum. Vide ergo, ait, ut diligenter ponas; si non, te jubebo in decuriam villicorum conjici. Et quidem cocus, potentiæ admonitus, in culinam obsonium duxit.

#### CAPUT XLVIII.

✠Trimalchio autem miti ad nos vultu respexit; et, Vinum, inquit, si non placet, mutabo: vos illud, oportet, bonum faciatis. Deorum beneficio non emo, sed nunc, quidquid ad salivam facit, in suburbano nascitur meo, quod ego adhuc non novi. Dicitur confine esse Tarracinensibus et Tarentinis. Nunc conjungere  
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✂ THIS IS THE KING'S FOUNT.

Quare non facimus? Tum ego, toties excitatus, plane vehementer excandui, et reddidi illi voces suas: Aut dormi, aut ego jam patri dicam.

## CAPUT LXXXVIII.

✠ Erectus his sermonibus, consulere prudentiores cœpi ætates tabularum, et quædam argumenta mihi obscura, simulque causam desidiæ præsentis excutere, quum pulcherrimæ artes periissent, inter quas pictura ne minimum quidem sui vestigiū reliquisset. Tum ille: Pecuniæ, inquit, cupiditas hæc tropica instituit. ✠ Verum, ut ad plastas convertar, Lysippum, statuæ unius lineamenti inhærentem, inopia exstinxit: et Myron, qui pæne hominum animas ferarumque ære comprehendit, non invenit heredem. At nos, vino scortisque demersi, ne paratas quidem artes audemus cognoscere; sed, accusatores antiquitatis, vitia tantum docemus et discimus. Ubi est dialectica? ubi astronomia? ubi sapientiæ consultissima via? Quis, inquam, venit in templum, et votum fecit, si ad eloquentiam pervenisset? quis, si philosophiæ fontem attingisset? Ac ne bonam quidem valetudinem petunt: sed statim, antequam limen Capitolii tancant, aliud donum promittit, si propinquum divitem extulerit: alius, si thesaurum effoderit: alius, si ad trecenties HS. salvus pervenerit. Ipse senatus, recti bonique præceptor,

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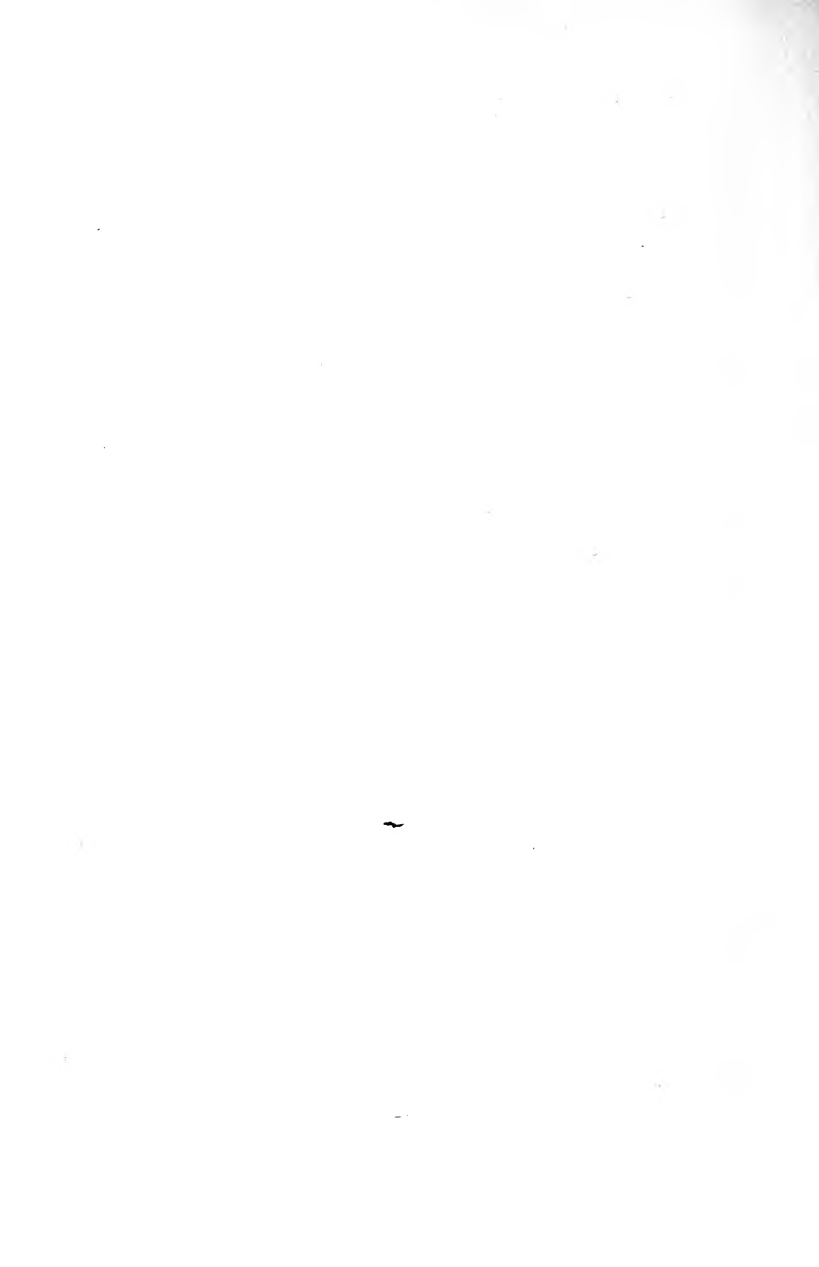


✚ Here ends the Bibliography of the books published by Hacon and Ricketts, printed in the three founts, "The Vale," "The Avon," and "The King's." The frontispiece has been engraved by C. Ricketts after the sign-board painted by C. H. Shannon for the old Vale premises. The book has been printed by the Ballantyne Press, under the supervision of C. Ricketts, who is the designer of the three founts and the decoration. MDCMIV.

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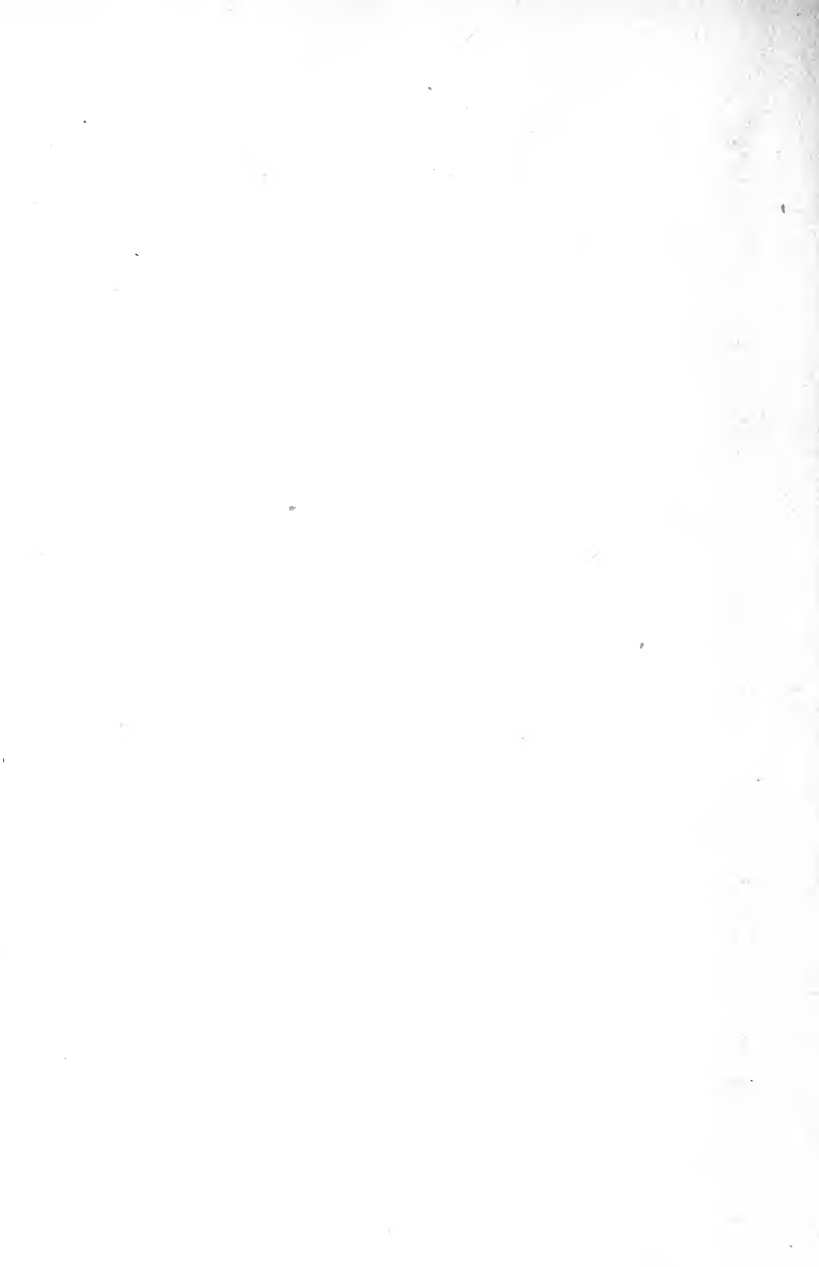








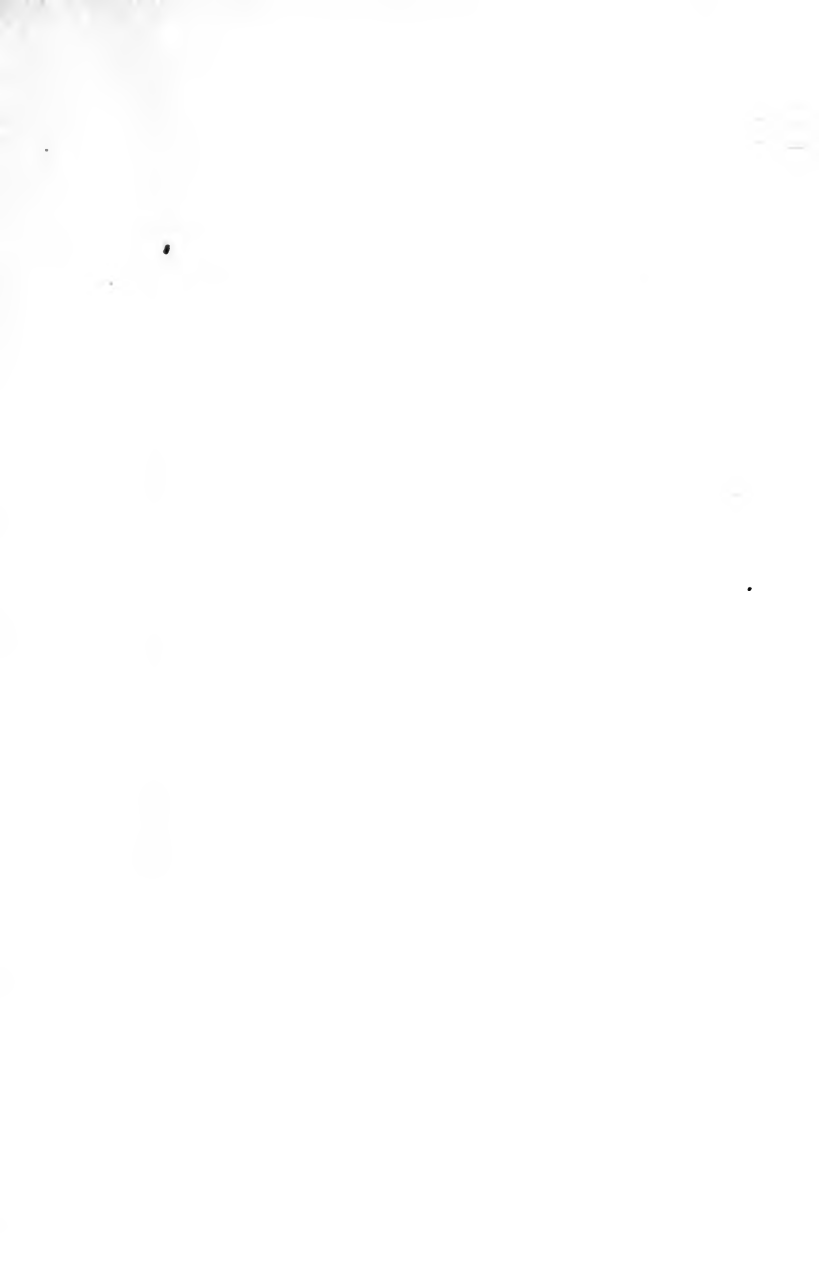
















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